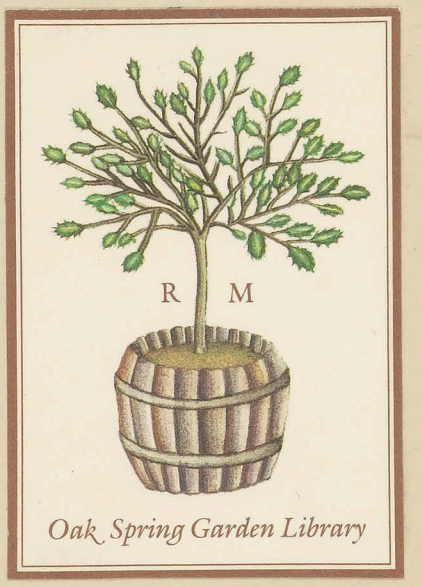

Oak Spring Garden Library

PRACTICAL DIRECTIONS

FOR LEARNING

Flower-Drawing.

ILLUSTRATED BY COLOURED DRAWINGS.

BY

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Preface.

In this Work it is intended to illustrate the art of Drawing and Painting Flowers, by progressive delineations, consisting of Eighteen Drawings, accurately copied from Nature. Six of these are finished drawings, intended as examples of Yellow, Orange, Red, Purple, Blue, and White Flowers; other six represent the successive stages of the colouring of these flowers; and the remaining six are simple outlines of the same plants.

Besides the directions given relative to the colouring of these flowers, the Author has fully entered into an explanation of the mode of mixing colours—of the method of laying them on—of softening—and of light and shade, according to rules which he himself has adopted, and which,

he hopes, may be found equally useful in the practice of others.

He also recommends a method of painting flowers, to those who are advanced in the art, where a lead outline is not necessary; by which the drawing possesses a softness and delicacy which it is difficult, if not impossible, otherwise to attain.

The Author hopes that this Work will be a useful guide to Ladies in the country, who wish to learn flower-drawing; and particularly to those who have not an opportunity of receiving instructions from a master.

No. 40. *South Hanover Street,*
January, 1810.

CONTENTS.

CHAP. I. Of the Outline ..... *Page* 3

II. Of the Shading of Flowers in general 5

III. Of Softening 8

IV. Of the Shading and Colouring of Yellow Flowers—(Example, *Cinquefoil or Wild Tansy)* 9–10

V. Orange Flowers—(Example, *Hemimeris)* 13–15

VI. Red Flowers—(Example, *Mountain-Pink)* 17–20

VII. Purple Flowers—(Example, *Auricula)* 22–24

VIII. Blue Flowers—(Example, *common Blue-Bell)* 27–28

IX. White Flowers—(Example, *Single Garden-Pink)* 31–34

X. Of the Shading and Colouring of Green Leaves in General 36

Of Ivy Leaves, and Leaves similar to Ivy 39

Of Rose Leaves, and of Leaves that grow horizontal 41

Of Leaves of the Lily species, and of Leaves that grow perpendicular 42

General Remarks on the Shading and Grouping of Flowers 43

The Author's method of Painting Flowers, without an Outline, explained 45

A List of Terms, applied by Botanists to some of the most conspicuous parts of Plants 49

PRACTICAL DIRECTIONS

FOR LEARNING

FLOWER-DRAWING.

CHAP. I.

OF THE OUTLINE.

THE outline ought to be clean and delicate, and every line drawn with firmness and decision. In making the outline, the pupil should examine the flower at first as a whole, and conceive an idea of its general form, and of the shape of the principal parts of which it is composed. A general outline of the different parts is then to be sketched with a lead-pencil, in a very light manner, comparing them with one another, and examining their proportions; taking care, at the same time, never to draw a line without first forming a distinct notion of its situation, direction, and length. When this is well done, a most important part of the drawing is finished, and the pupil is now prepared to go over all the parts, detailing them in the most correct manner. The lines ought to be faintly drawn, and the rubber used as seldom as possible. By using the rubber too often, the surface of the paper is apt to be raised, which destroys that softness so essential in flower-drawing. If the out-

lines of white or pale-coloured plants be too strong, the edges will appear hard, and lose their delicacy. Let the strength of the outline be always in proportion to the depth of colour or shade of the plant, or to any particular part of it. Suppose a drawing was made from nature of a plant which has many flower-heads on the same stalk, and that the shade of the corolla or flower-head of one happens to fall upon the corolla of another, the corolla that receives the shade will, of course, be deeper than that which is the cause of it. A distinction therefore ought to be made between the two in the outline; for, unless these minutiæ be attended to, any great degree of perfection in flower-drawing will never be attained, and in botanical drawing it is particularly necessary to be an accurate copyist. I have observed that some of my pupils who had been taught landscape-drawing were often careless about the outline, and that they seldom arrived at the same perfection in outlining, as those who had first learned to draw flowers. This proceeds, in some measure, from the difference of style in the two branches of the art, and sometimes from the master of landscape-drawing being rather too indifferent about very exact copying. For instance, if the boughs of a tree in the outline be a little more bent than in the original, it is often passed over, with the idea that there is nothing unnatural in it; but it ought to be remembered, that small inaccuracies neglected, often encourage the pupil to overlook greater. The outline is too frequently hurried over in order to begin the colouring, and though some of the outline be not exactly the same as the original, it is thought immaterial, and that it would be unnecessary trouble to alter one small object, because it encroaches a very little upon another: besides, the pupil has probably heard the master say, that too great accuracy is apt to cramp the hand, and give stiff-

ness to the lines. With this idea, some of my pupils who had succeeded in getting a neat outline, in every respect like the original, except that one or two of the green or flower leaves were placed a little higher or lower than they should be, and believing that such a small matter was of no more consequence than the bending of the trunk or branch of a tree, they thought it unnecessary to alter it. But it is of material consequence that the greatest exactness be observed in making the outline of every part of the plant; for in a flower that has lateral leaves growing out from the stem, exactly opposite to each other, if these leaves are placed a little above or below where they should be, the character of the plant is changed. Nature, indeed, is so fond of variety, that one plant of the same species is scarcely to be found exactly like another, in size and in colour; yet she is uniform with respect to their characteristics; for if these be altered in the smallest degree, a botanist will be at a loss in what class, order, or genus, the plant should be arranged.

CHAP. II.

OF THE SHADING OF PLANTS IN GENERAL.

INDIAN ink, or Indian ink and gamboge mixed, ought to be used for the first shades of most flowers. These colours are to be taken very pale, and if the plant is dark, rather let the shades be re-

peated than do it deep at once. If the tints are managed rightly, they will be found to be of great advantage in the blending of colours:—what I mean by the blending of colours is, that harmony which ought to subsist between the lights and shades.

Shades are either general or particular. A general shade may fall upon a whole flower-head, but, in this flower-head so shaded, there may be many lesser ones to round or raise it; these are called *partial* shades. Take a yellow, crimson, or any other coloured plant that is polypetalous; if the shades as well as the lights were done with yellow or crimson alone, it would produce an effect very different from the natural appearance of these flowers. The shady parts of plants cannot be so clear and distinct as the places where the lights fall; for though the petals or flower-leaves are divided with a deeper tint of the same colour of which the flower is composed, still that tint is wanting which constitutes the general shade of the plant, thrown on the side opposite to the light. This is the use of the ink, or ink and yellow tints, &c.; but the composition is not the same for flowers of every colour. For white or pale-coloured plants, ink alone ought to be used; or the ink and yellow tint. Sometimes the ink, sometimes the yellow should predominate; and for some flowers the ink should be used mixed with other colours. For the shades of the *everlasting-pea*, take ink, lake, and blue, or ink and lake mixed; for pale purple *rhododendron*, use ink, then lake and blue mixed; for the pink *hydrangea*, take ink and lake, but when this flower is of a greenish-white colour, use ink and gamboge mixed.

It is sometimes necessary to repeat the shades of some plants before they are quite finished in the colouring. The following flowers may be done in this way: For red or purple *larkspur*, use pale ink, ink lake and blue, lake and blue, according to the

tint of the flower; for pale pink *holyhock*, take ink very pale, or ink blue and lake mixed. Beginners must be guided in using these colours by their own judgment, with respect to their strength or paleness; for unless the depth of colour or shade of the plant is known, no exact rules how to mix these tints can be laid down. The best general rule is to begin with all colours very pale; this is the only method to give the flowers softness; and by attending a little to the natural hue of the flower, the learner will be at no loss what tints to begin with. For the shady parts of all plants of a greenish cast, use ink and gamboge. If the shades are done too deep at first, a hard edge is apt to be left; rather repeat the shades than get them deep at once. This will prevent a hard edge; besides, repeating the tints produces softness, and gives richness and brilliancy to the colours.

It may be here remarked, that sometimes the general name of the colours, as blue, yellow, orange, &c. and sometimes the particular one, as Prussian blue, gamboge, orpiment is used; and when blue, yellow, orange, red, and purple is mentioned, Prussian blue, gamboge, orpiment, lake, lake and Prussian blue, mixed for purple, is alluded to. If any other colour is meant, the particular name will be mentioned.

CHAP. III.

OF SOFTENING.

THE first, second, and third shades of almost all flowers should be softened *. This is to be done by using two pencils upon the same stick, having in one pencil the tint, and in the other a very little clean water. Immediately on doing the shade with the pencil that has the colour in it, turn the stick, and apply the other brush with the water to the edge of the shade that is to be softened off, rubbing it gently in a line with the edge of the shade, and not towards it, for that would make a blot. If too much water be taken in the softening-brush, it is apt to run in upon the shade, and make it cloudy; if the brush be too dry, the shade will not be softened at all; and if the softening-brush is not immediately applied, the edge of the

* This process ought to accompany the shading till the flower is pretty dark, and then it must be finished with one pencil only, for if the plant is very deep, and the softening is continued with the pencil which has the water in it, it will be very apt to raise the colour partially, or make it rough. As the colouring of the flower advances, if a hard edge is left, instead of using the softening-brush, blend it off with fine touches with the pencil which has the colour in it, and do this till the flower is finished.

shade will be dry. If too much paint be taken in the shading-brush, it will be apt to form a pool ; and even though an attempt be made to soften it when the shade is dry, there may still remain a hard edge. If the shade which is to be done is large, and too little colour be taken, it will be necessary to renew the colour two or three times; this is apt to occasion joinings in the middle of the shade, to avoid which, the quantity of colour should be proportioned to the breadth of the shade intended to be done, and the water in the softening-pencil must be regulated by the same rule.

CHAP. IV.

OF YELLOW FLOWERS.

OF YELLOW FLOWERS.

INDIAN ink and gamboge, or prussian blue, gamboge and light red, mixed*, ought to be used for the first shades; then go all over the flower with yellow, that is gamboge, two or three times repeated, according to the depth of colour of the plant; and finish with a mixture of Indian ink, gamboge, and orpiment, or prussian blue, gamboge, light red, and orange orpiment. It is necessary to do the partial shades of all yellow or orange-coloured flowers, before doing the general tints; for if learners attempt to lay a general tint first, and then begin to

* These colours form the best tint for shading bright yellow flowers.

the shades, they are in danger of taking off the colour, or of raising it so as to destroy the appearance of the soft texture of the plant. All yellow flowers are done in this way; but if the plant is pale, the shade must be so too, and the general tints of yellow must be in proportion to the depth or paleness of the flower. This is a general rule in all colours as well as yellow.

That beginners may not be at a loss for a yellow plant to copy from, I shall mention the names of a few flowers, besides that which is represented by the drawing *. These are Wild-Tansy, Hypericum, Lupine, Jonquil, Primrose, Cowslip; the first and two last being very good to begin with, as single flowers are to be preferred to double ones for this purpose.

If the plants are of a clear shining appearance, add gum-water to the last shades, and when these are dry, give the corolla a general coat of gum-water; this is another general rule to be observed in drawing all flowers of a glossy hue, whether yellow, orange, red, blue, purple, white, &c.

Cinquefoil, or Wild-Tansy.

Directions for Painting it.

This plant, which represents a specimen of the wild-tansy (potentilla anserina, *Linn.*), is intended to illustrate the drawing, shading, and colouring of yellow flowers, being particularly adapted for those learning flower-drawing. It is of a clear yellow colour, inclining a little to a straw tint. This will be found easier to copy than a deep yellow flower, bordering upon orange.

* See Fig. III.

The wild-tansy is in flower about the end of summer, and found near ditches, creeping along their sides. It extends its stems horizontally, and pretty close to the ground, having joints upon them, a few inches separated from each other. From these joints issue one or two long fibrous roots, slightly attached to the earth, and just above these joints spring the flowers and green leaves.

For the first shades of this flower *, use a mixture of light red, gamboge, and prussian blue; and in making this tint, take more gamboge than of the other two colours, and less blue than red, trying the tint upon a piece of paper before beginning to shade. Repeat this tint two or three times very pale, as is represented in the three under petals in the half-finished flower in Drawing II., and soften every shade. After having done the partial shades, go over the whole flower with pale gamboge, as is done in the two uppermost petals of the half-finished flower. Do the stamina over with gamboge and orpiment; afterwards take a tint of gamboge, with a small quantity of orpiment in it, to do the middle parts of the five petals of the flower; then finish the partial shades with light red, prussian blue, and gamboge mixed, in fine touches, without softening. If the general tints of yellow are too pale, repeat them. The bud is done in the same manner. If there are any hard parts in the partial shades, the general tint which is to be done after, if properly managed, will tend to soften them. Do the veins in the middle of the petals with orpiment and gamboge; draw them with a very fine pointed small brush, taking great care to

* The outline of this plant ought to be very faint. After the first general tint of yellow is done, if the outlines appear hard, soften them down with Indian rubber. All the drawings from which the flowers in this work were done, were coloured at once, without any outline. This is by far the softest way of painting flowers.

make them ramify regularly on each side. The centre veins must be finer at the point or termination, than at the base. Finish the stamina with burnt sienna, mixed with a very small quantity of orpiment and blue. Do the first shades of the green leaves with a pale tint of gamboge and prussian blue, taking nearly equal parts of each colour. Do the calyx or flower-cup of the bud in the same manner, but for the calyx of the large flower-head, use a little burnt umber along with the blue and yellow. After the partial shades of the green leaves are done, as represented by the leaf attached to the joint from which the bud springs, in Drawing II., do them all over with the same tint. The calyx of the bud is to be done with the same colours. Repeat with a deeper tint of the same colours, two or three times, as in the partial shades of the green leaves, represented in the finished drawing in Fig. III. The touches are so small in these leaves, they require no softening. Keep the points of the green leaves very sharp, and finish the calyx of the bud with a little umber, mixed with the other colours. The calyx of the large flower-head may be lightly touched with the same. With this tint finish also the olive-green parts about the joints, and the stems of the bud, and green leaves; and take it a little lighter and more on the gamboge for the two ends of the main stem. Begin the shades of the stem with a pale tint of lake, mixed with a very little light red, as is seen in the under part of the stem in Drawing II. Then go all over it, a little more upon the light red, as is seen in the upper part of the same drawing. Finish with lake, mixed with a very little umber and Indian ink, two or three times repeated, using less every time, except at the roots which issue from between the joints. As these are more upon the red, they must be done with lake and gamboge, with a small quantity of umber. After the flower is

completely finished in the colouring, take a little gum-water and come lightly over it, never touching the same place twice, while wet; for should this be done, it will be very apt to make it appear muddy, raise the shades, or take off the colours altogether; but if it is rightly done, it tends much to clear the colours. Plants that are glossy, ought to be gummed more than once, and for those of a deep shining velvet hue, the last shade ought to be mixed with gum, and floated on.

To make the gum-water, take half an ounce of gum-arabic, six ounces of water, a small piece of best loaf-sugar pounded, and a tea-spoonful of clear spirits; strain the whole through a piece of fine muslin, pick the gum before dissolving it, choose the transparent white pieces, and throw away those of an amber or brownish-colour.

CHAP. V.

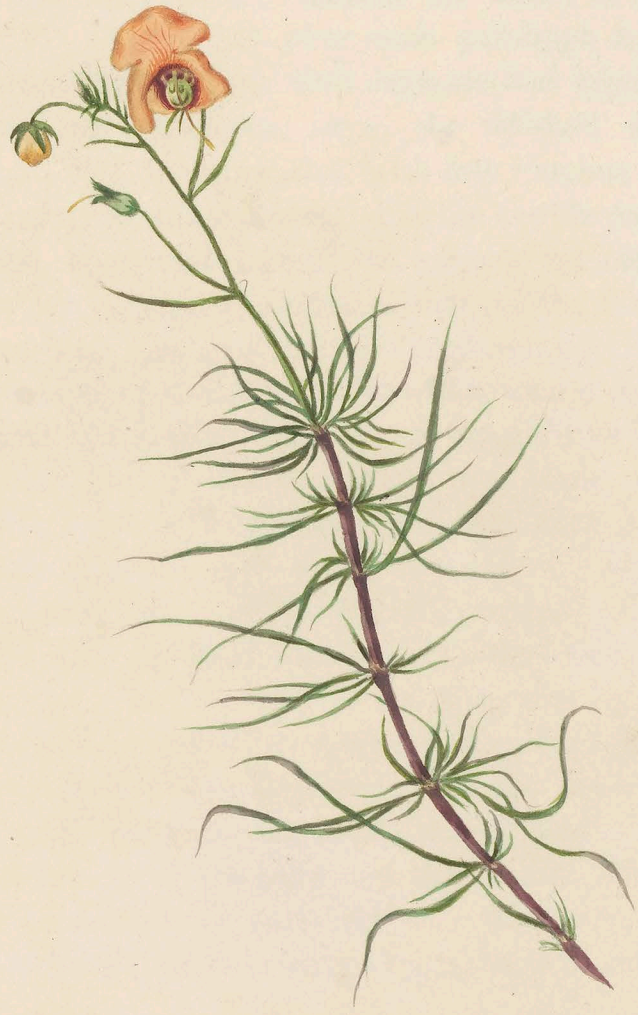
OF ORANGE-COLOURED FLOWERS.

ORANGE-coloured flowers ought to be first shaded with Indian ink,—then with carmine and gamboge, or orpiment *;—or gamboge, pink-saucer and blue,—or pink-saucer and gall-stone—or prussian blue, light red, and gamboge—observing,

* These colours, when mixed, are the best for shading all single orange-flowers. When the flowers are very clear and bright in the colour, the pink-saucer is a very good substitute for the carmine.

with all of them, nearly the same process as in yellow flowers. Do them afterwards over with yellow, more than once if required. Use next a general tint of orange, which may either be orpiment and gamboge—lake and gall-stone—or carmine, orpiment, and gamboge, according to the hue of the flower; then touch up the brighter petals with a deeper orange, twice or thrice repeated; finish with a mixture of blue, red, and orange,—or ink, gamboge, and orpiment, and a little blue,—or carmine, gall-stone, and blue. The quantity of ink or blue must be very small in proportion to the orange or yellow. In finishing the dark parts of the deep side of the flower, leave out the parts acted upon by reflection. A reflected light strikes upon the shady side; it is the effect of light leaves, or the light parts of leaves, reflected or thrown back upon the shade. Brilliant and shining coloured flowers throw the strongest reflected lights. The reflected parts of a crimson flower are scarlet; of a scarlet flower a little upon the orange; and those of an orange flower are of a yellow hue, sometimes inclining to red; and of yellow plants a little upon the orange; purple flowers upon the red; and blue ones upon the purple. For beginners, all flowers ought to be chosen without large green leaves, these being much more difficult to draw than the corolla or flower-head, particularly when they are very large; for there is nothing more difficult in flower-drawing than to do a leaf that has many light veins running through it, as those of ivy, flowering-oak, &c.

The best orange flowers to begin with are, Hemimeris, Trumpet-heath, Marigold, Indian Cress, or Austrian Rose.



Hemimeris.

Directions for Painting it.

This drawing represents a specimen of the Line-leaved Hemimeris (hemimeris linefolia, *Linn.)* For the first shades of the corolla, use carmine, or the pink-saucer, and gamboge or orpiment mixed, and then soften. Repeat the shade more than once, see Fig. V.; then go all over with gamboge and orpiment; after which do it all over with carmine and orpiment, or the pink-saucer and gall-stone, as in the finished drawing, Fig. VI. Finish with the same tint, with fine touches, without using the softening or water-pencil. For the purple part of the corolla use lake, blue, and Indian ink mixed, taking it more upon the lake, with a little umber and blue for the finishing—see Fig. V. and VI. Go over round the green part or germ, except the filaments or stalks of the stamina, with a pale tint of the same, mixed with Indian ink. Shade the germ or seed-pod, that is, the green part in the middle of the purple, first with Indian ink; afterwards with blue and gamboge; then go all over with a paler tint of green, inclining to the yellow. Finish with prussian blue, gamboge, and burnt umber mixed. Shade the pointal or style with gamboge and prussian blue, mixed with a little burnt sienna; do the same to the style that issues out of the calyx, where the corolla has dropped off. The style is that small green part which is seen issuing from the centre of the germ. The germ contains the seed, and is that green part situated in the middle of the purple of the corolla. This purple part ought to be done so as to represent a hollow. Begin to shade the bud with a mixture of gamboge, light red, and prussian

blue—see Drawing V.; then do it all over with gamboge, and finish with a mixture of gamboge, light red, and prussian blue, taking very little of the last colour in proportion to the others. Do the first shade of all the green parts, viz. the calyx, the upper part of the stem, and the leaves, with a pale tint of Indian ink. Next do the deepest places with gamboge and prussian blue. In the places done with ink repeat this, as is seen in the uppermost group of leaves in Drawing V. Finish the green leaves, stem, and calyx with gamboge, prussian blue, and burnt umber; do the points of the green leaves with umber. Begin the purple part of the stem with Indian ink, on the deepest side, and do it twice over; then go all over with a paler tint of the same; after which do the deep side of the stem with lake, prussian blue, and burnt umber mixed, afterwards all over with the same tint. Repeat this shade in the dark side, doing less over every time, till it is finished—see the finished drawing, Fig. VI. Do the joints with prussian blue, Indian ink, lake, and burnt umber, and the corolla lightly over with gum-water.

CHAP. VI.

OF RED FLOWERS.

UNDER this head I shall treat of three distinct shades of red.

1.—*Of Crimson Flowers.*

Before doing the general colour, it is better to do the partial shades, first with Indian ink, then with lake, several times repeated, diminishing the breadth of the shade each time, and softening every shade. In the rose of Provence, or the deep red Poppy, or plants similar, where the flower-leaves fall into sharp folds, and, in consequence, are affected with sudden lights and shades, these shades ought to be done sharp, and without softening. After doing the partial shades, give flowers which are of a deep crimson colour two or three general coats of lake; afterwards go over the shades with either lake, carmine, or the pink-saucer mixed with burnt umber; leave out the reflected parts—and these are to be done with carmine and gall-stone, or lake, orpiment, and the pink-saucer. Finish with a mixture of lake, carmine, and burnt umber. If the flower is very rich and deep in the colour, add a little

ink or blue to the carmine, lake, and umber, for the very deepest shades. The shady side ought to be tinged with pale lake and blue. The red Poppy, Hybiscus rosa, deep red-Rose, and the dark red Peony, may be done in this way. Gum those flowers whose leaves are glossy, mixing the gum-water with the last or deepest shades, and floating them on, that is, taking a full pencil, and laying the shades pretty solid, as it were in a blot, taking care, at the same time, to soften away any hard edge that may appear in the drying; this, however, is seldom necessary. Never repeat the shade at any time, but more particularly when you use gum, till the preceding one is thoroughly dry.

2.—*Of Scarlet Flowers.*

After the partial shades, or division of the petals, which ought to be done with Indian ink, take lake and carmine, and do the ink places over more than once, particularly if the plant is rich, or the petals much divided, as in the scarlet Anemony; do less over every successive shade; and then give the flower the general tint of red. This ought to be done either with the pink-saucer, carmine, and gall-stone; pink-saucer, lake, and gamboge; or lake and the pink-saucer, with a little gall-stone, and gamboge. Then go over with a tint of lake, succeeded by a tint of carmine, then another tint of lake, succeeded by one of the pink-saucer. Laying the tints separately gives brilliancy to the colours, for the lake, shining through the carmine, gives a beautiful transparency to the petals of the plant, which the mixing these colours would not produce;—the reflected parts ought to be done with orpiment, the pink-saucer,

and lake, or carmine and gamboge, or gall-stone; and finish the flower with carmine and lake, taking the colours pretty thick. If the plant is of a very deep colour, add to these colours a little burnt umber, and tinge the dark side with pale ink, or ink and lake. The plants that may be done in this way are the scarlet and purple Poppy, scarlet and white Poppy, corn-Poppy, Anemony, Malva, Ranunclus, and clove-Carnation.

3.—*Of Pale Rose Colour, or Plants of a Pale Rose Tint.*

A rose is a difficult flower to draw from nature, and the consequence is, that we very seldom see it well done; the plants commonly drawn for roses, being so much like artificial flowers, they are looked upon as objects unworthy of the attention of persons of true taste. To paint a rose well, it ought to be coloured without any outline; but as this is very difficult to do, and ought only to be attempted after long practice, the learner must make an outline, before beginning to colour. If beginners wish to try a rose from nature, I would advise them to choose a bud or half-blown one to begin with. Let the outline of the petals, or flower-leaves, be very faint. Do the partial shades with lake, carmine and lake, or carmine and the pink-saucer, according to the natural hue of the plant, then go all over several times with very pale lake or carmine, and finish with carmine, lake, and the pink-saucer, mixed. Do the side that receives the general shade with the least tinge of Indian ink and lake, if necessary. The lake, if good, comes nearer than carmine to the natural tint of all pale roses, or flowers of the same colour. Moss-roses are done after the above method. The stems of moss-roses are finished nearly in

the same way as other roses. This ought to be first done with ink on one side, then with green, and shaded with umber, blue, and gamboge, and if the stem is red on one side, do it with umber and lake; after which, begin to do the moss on the calyx and stems, and this ought to be first done with green, then with lake, umber, gamboge, and blue. The thorns are to be done with umber and lake. The following flowers may be done in this way, viz. Briar-rose, common garden Rose, small Rose of Provence, Honeysuckle, Mountain-pink, Sweat-pea. What I have said of roses will hold good with respect to all flowers, if they are not natural, though ever so well shaded.

Mountain-pink.

Directions for Painting it.

The Mountain-pink, (dianthus deltoidus of *Linn.*) which I have chosen to illustrate the shading of red plants, is a beautiful little flower, found near the summits of pretty high hills. It is in flower about the beginning of summer, seldom grows above four or five inches high; and the corolla is very small, being generally less than the one represented in the drawing. For the partial shades of this plant, take lake, very pale, as is represented by the two leaves of the largest flower-head in the eighth drawing. Repeat this, doing less every time, as is seen in the edges of the petals. Afterwards go all over with lake, as is seen represented in the other three petals in the same flower-head. The red leaf of the upper corolla is to be done in the same way, leaving out the styles. Do the partial shades with lake, still deeper; then do the whole nearly over again with lake and carmine, very pale. The

outer surface of the petals of this flower are paler and of a more purple hue than the inner, as is seen in the three flower-leaves of the half expanded corolla, in Fig. VIII. Do the first shades of these three petals with ink, blue, and lake; finish them with fine touches, without softening, using lake and prussian blue for the finishing. The under parts of these three leaves, where they meet the calyx, are tinged with gamboge. Do their veins with umber, very pale, see Fig. IX.; then the shading round the styles, in the middle of the large corolla, with Indian ink and gamboge, see Fig. VIII.; then a very faint tint, some places about it with purple, see Fig. IX. Do the styles with gamboge, the stamina with blue, very pale on one side, and then all over with blue; finish them with blue, tinged with a little lake. Do the stems or filaments with the same colour. Begin to finish the partial shades of the largest corolla, and red leaf of the upper corolla, with lake and carmine, in very fine touches. Do the veins in the red leaves with the same tint, with a very fine pointed brush, and do not join them to the points of the leaves, drawing them fine towards their points or terminations; finish the notches at the edges of the petals with the same colour; do the red mark on each leaf, which forms a kind of circle round the stamina, with carmine, pink-saucer *, and orpiment; and finish it with a pretty deep mixture of lake and carmine. Begin to shade the calyx, stem, and leaves, with Indian ink, as is seen in the under part of Fig. VIII.; then do the ink parts of the calyx with burnt umber. The calyx ought to be done all over with a yellow green, and the stem and leaves with gamboge and blue, taking this mixture more

* Never finish any flower with the pink-saucer alone, or it will have a shining yellow gloss, as if tinged with gold; it is a beautiful colour when mixed with lake, carmine, gamboge, orpiment, or gall-stone.

upon the blue than what was used for the calyx. Do the joints of the stem with gamboge, and also the style; then do the calyx with gamboge, prussian blue, and burnt umber, but not all over; the brownish parts ought to be done with burnt umber and lake, in fine touches. Finish the stem and leaves with a blue green, pretty deep, in fine touches, without softening.

CHAP. VII.

OF PURPLE FLOWERS.

UNDER this head I shall treat of three different shades of purple.

1.—*Deep Purple Flowers.*

The first or partial shades are to be done with Indian ink. If the plant is very deep, repeat the ink tint several times, doing less over, and soften every shade. When the Indian ink shade is done in proportion to the depth of colour in the flower, go over the ink parts with prussian blue and lake mixed, and soften. Then go all over the purple part with a pale tint of prussian blue, and over the blue with a pale tint of lake. If the flower is very deep, repeat the lake and blue several times

alternately*, finish the partial shades, which were done over with the ink, with the lake and blue colours mixed.

The following flowers, and all flowers of a similar hue, may be done in this way, viz. Iris, Pansy-violet, Auricula, Columbine.

2.—*Pale Bluish Purple Flowers.*

If the flower is very pale, as in the pale bluish purple Crocus, instead of using ink, begin the partial shades with prussian blue; then use blue with the least tinge of lake, to the partial shades, and soften. The Indian ink ought to be avoided in doing the partial shades of pale flowers where the colour is bright and transparent, as it tends to destroy the clearness. After the partial shades are done, come all over with blue, very pale, then over with a pale tint of lake; repeat with the blue; finish with a mixture of lake and blue, more upon the blue than the lake. If the flower has much shade on the shady side, come lightly over that part with ink, mixed with the proper colour of the flower. Flowers that may be done in this way are some kinds of Hyacinth, Larkheel, Vinca, Crocus, &c.

3.—*Pale Reddish Purple Flowers.*

If the flower is of a pale-red purple hue, as in some species of the Orchus, Dog-tooth-Violet, &c. do the partial shades, first

* This way of doing the general tints will be found to give more transparency to the colours, than by mixing the lake and blue; besides, you will succeed better by this method in giving that velvet glossy hue, peculiar to some plants, as the deep purple iris, violet, &c.

with blue, then with lake, next with lake and blue, and soften, using rather more lake than blue in the mixture. Then go all over with very pale blue, then with lake, rather deeper than what is to be used for pale blue purple flowers. Repeat the tint of lake, if necessary; finish the partial shades with lake and blue, keeping the tint more upon the lake than the blue. If the plants are glossy, mix a little gum-water with the lake and blue, for the finishing of the partial shades, and when dry, do it all over with gum-water. If the flower is very pale, do the shady side with a faint tint of ink, lake, and blue; but if the plant is deep, the general shade on that side opposite to the light is lost in the depth of colour of the flower.—This is particularly the case in a flat flower, unless it be placed a little oblique upon the paper.

The following plants may be done in this way, viz. some kinds of Polyanthus, purple stock July-flower, wild Heath or common Heather, &c.

Auricula.

Directions for Painting it.

The corolla of this plant (primula auricula of *Linn.*) is divided into five large segments, and each of these are again slightly subdivided in the middle. The calyx has five segments. This flower is of a beautiful rich purple colour, and resembles velvet. It blows in spring, or in the beginning of summer. The green leaves being difficult to paint, I have not drawn them along with the flower. For the partial, or first shade of the corolla of this plant, take Indian ink, two or three times repeated, and less over every

time, softening every shade; (see the bud and those deep places appearing through the blue in the blue corolla in Fig. XI.); then go all over with prussian blue, (see same flower-head); after that, go all over with a tint of lake, (as is seen in the purple flower-head in the same plant); afterwards mix lake and blue, and deepen the partial shades or divisions of the petals, and soften, (see the deep side of the purple flower-head). Repeat this last shade over again, then go all over it with lake and blue, mixed with gum-water, taking care not to touch the same place twice while wet. When using the gum, if any hair comes out of the brush, or a mote gets on the paper, or any thing goes wrong, leave it till dry, and then touch the particular place, but never try to mend it while wet, for this will only blot the shade, raise the surface of the paper, and destroy the softness of the plant *. After having floated the corolla with the lake, blue, and gum-water, rub these colours down with gum-water instead of pure water; and take this mixture very thick, floating with it the partial shades. Take the pencil pretty full of colour, touch the paper at once, and afterwards come lightly over the edge of the shade, which is to be blended into the light, with the softening pencil, having very little water in it. If too much water is taken in the pencil, the water will run into the shade. Do with this tint very deep, the edges of the segments, or divisions of the petals, and soften a little towards the middle, (see finished corolla, Fig. XII.) For the bud, add a little Indian ink to the lake, blue, and gum-water; and for the white powder upon the purple part of the corolla and bud, use yellow orpiment, or king's yellow; and this must be done with a very fine pointed pencil. For the first shade of the centre, or yellow part of the corolla, use Indian ink and

* This is a general rule to be observed in doing all flowers.

gamboge. Do round the stamina with this colour two or three times, trying to make the part below the stamina look hollow; afterwards deepen it in the middle, then come all over the yellow part with gamboge; after which come lightly over one side with gamboge, light red, and prussian blue mixed:—let the gamboge in this tint be rather thick, and take very little blue in it. Do the stamina with gamboge, and a little light red mixed together, then finish between the stamina with a tint of gamboge, light red, and blue, doing it in fine touches; then do the yellow part all over with gum-water. Do the tube of the second corolla, first with ink, then with a mixture of ink, umber, and lake. Begin the green of the calyx with ink, and soften; then go over these places with a very pale blue green; afterwards go all over the calyx and flower-stalks with a tint of blue green, still paler than what was used for the first shades of the calyx. Finish the shading of the small flower-stems and calyx with a blue green, and a little lake in it to take away the clearness; do this in fine touches, without softening. Then do the main stem on one side with a yellow green, composed of gamboge and prussian blue, and soften; then go all over with a pale tint of the same colours. Deepen the stem again towards the top and dark side with gamboge, blue, and umber; finish with a deeper shade of these colours. The yellow part at the end of the stem is to be done with a pale tint of gamboge.

CHAP. VIII.

OF BLUE FLOWERS.

If the flower is pale, and very clear in the colour, the first shades are to be done with prussian blue, and soften; then go all over the flower-head with a paler tint of the same colour; after which, finish the partial shades with blue, deeper than what was used for the first shades. Do the last touches without softening. It will be necessary in most pale-blue flowers to add a small quantity of lake to the blue parts; in the deepest shades, ultramine may be used in finishing the brightest parts, and reflected lights, and verditer where the flower has no purplish tinge. But in drawing blue flowers from nature, the learner will find that they appear to have a purplish hue, when compared with prussian blue. This may be observed in blue Corn-flower, house, and wild Campanula, blue Hyacinth, blue Larkspur, and Vinca. If the plant is a little more upon the purple than the above-mentioned flowers, smalt is a good colour to finish with, being richer than the tint produced by a mixture of lake and prussian blue. But smalt being very difficult to use, ought only to be employed in the finishing. Never soften when using smalt, and to attempt do-

ing a general shade with it, would run the risk of spoiling the flower.

The large blue Scotish Geranium, Myosotes, wild Violet, grape Hyacinth, and plants of a similar hue, may be done in this way; there are some Hyacinths and Larkheels of a very pure blue, and in doing these, leave out the lake, beginning the shades with prussian blue. Then go all over with prussian blue and verditer blue; go over the partial shades with prussian and verditer blue; finish with the prussian blue. When the flower is pretty dark, and inclining to the purple, as in Gentian, the first shades are to be done with Indian ink, then with blue, then lake and blue, and soften every time; after which, go all over with prussian blue, then a light tinge of lake. Repeat the blue, and then finish with the lake and blue mixed. When the flower is glossy and transparent, mix a little gum-water with the last shades, then come all over it once or twice with gum-water. The flowers to begin with are, wild Campanula, Vinca Minor, wild Violet, and Veronica.

Common Blue-Bell*.

Directions for Shading it.

This flower (Campanula rotundifolia of *Linn.*) is better adapted for the illustration of the shading and colouring of blue plants than any blue flower with which I am acquainted, being simply and easily shaded, and beautiful in the colour. It blooms all

* The specimen in this work has not the round green leaves near the root, from which it receives its specific name; to have kept them in would have made it more difficult for the learner to copy.

the summer, and is found in a sandy soil, by the banks of rivers, and on hills where the grass is short, amongst furze and heath, but the best and largest specimens are to be found in the cliffs of rocks.

For the partial shades of this flower, use prussian blue, and soften, as is seen in the smallest corolla, Fig. XIV. Add a little lake to the blue for the second shade of the partial deep parts, as may be seen in the large corolla of the same figure. Repeat this tint, diminishing the breadth of the shade, and soften; then go all over with a pale tint of prussian blue, (see the large flower-head, Fig. XIV.) Then take a deeper tint of blue and lake, and go over the partial shades more than once, and soften; after which, give the two flower-heads a tint of blue, with a very little lake in it, nearly all over. A little ultramine mixed with this tint will give it richness and beauty. Afterwards go all over the flower-heads with the same tint, except the lightest parts in the middle of the corollas, and soften. Then do a deeper tint all over the largest flower-head, rather more upon the blue than what was used for the last tint. This difference of tint is seen in the large and small flower-heads in Fig. XV. Then take the tint a little deeper, with rather more lake in it, and do the lines or veins which run from the calyx to the points of the segments of the corolla; add some gum-water to the lake and blue for the finishing of the partial shades of the flower-heads, and endeavour to do them in fine touches, without using the softening pencil, if possible. Do the veins and edges of the segments of the corolla with the same tint. For the first shades of the green parts of this plant, use a pale tint of Indian ink, and do the deep places, and soften. Then do them a little darker in touches, without softening, making the shade less broad than was done at first. Afterwards go over the places that were

done with Indian ink with a bluish-green, composed of gamboge and prussian blue, mixed with a little lake, to destroy the clearness; after which, with the same tint, go all over the leaves, except the lowermost one; then, with a tint rather more upon the yellow, go all over the stems, green part of the root, and undermost green leaf. Do the dark sides of the stems, the deep shades of the green leaves, and calyx, with gamboge, prussian blue, and burnt umber; finish the green part of the root with the same. If the colour should not be deep enough, take the gamboge, blue, and umber a little thicker, and do the shades over again in fine touches, without softening, but less broad than the preceding shade. Do the points of the green leaves with burnt umber; and for the blue part of the largest bud, do the first shade with blue, and finish with a mixture of blue, Indian ink, and a small quantity of burnt umber. The first shade of the small bud is to be done with Indian ink, and finished with umber and blue. For the withered calyx attached to the stem of the smallest corolla, take gamboge and a small quantity of umber and lake. The same tint is to be used for the undermost, or yellow part of the root; and the tint for finishing this part of the root is a mixture of gamboge, blue, and umber. For the green part of the largest bud, take a pale tint of gamboge and blue; the calyx of each of the buds must be done with a deeper colour, and rather more upon the umber than what was used for the calyces of the two flower-heads, as in Fig. XV.

CHAP. IX.

OF WHITE FLOWERS.

FLOWERS that come under this denomination are seldom pure white, for if they are placed on paper, or on any white ground, they take tints of different hues, viz. blue, red, purple, and yellow; the last is the most prevailing; those of a blue cast are the nearest to pure white.

I believe the following plants are looked upon as being nearly pure white, viz. double Narcissus, Snowdrop, and Myrtle-flower; yet examine a single petal of any of these flowers, and it will be found to be tinged with light tints of blue, red, and yellow. Nature has disposed the gradation so happily, blended these colours so sweetly together, and arranged them with so much softness through the petal, that they are only perceptible to an eye accustomed to examine nature closely. The places where the lights fall upon the petal are the purest white; the reflected parts are upon the yellow, and the other tints above-mentioned are disposed through the petal. The young buds of white flowers are of a greenish-yellow hue. This wears off as the bud expands, except a faint tinge of yellow, or green-

ish yellow, near the calyx. The buds of the following flowers are affected in this way, viz. Vinca, Convolvulus, Jessamine, Myrtle, Narcissus, Snowdrop, Hepatica; even the white Rose-bud is tinged with this hue towards the calyx, particularly the wild white Rose. The centre of the garden white rose-bud, when about half-blown, is tinged with a beautiful blush colour, or very pale pink hue, which becomes whiter the more the petals are exposed to the rays of the sun. As a blush rose is a delicate beautiful plant, well adapted for drawing, and so nearly connected with white flowers, the first shades being done with the same colours, I shall, in this place, give a few rules for shading it, before I proceed to give any directions for the painting of white plants. For the partial, or first shades of a blush rose, use a pale tint of Indian ink, or Indian ink tinged with a little gamboge, and soften. Repeat this, but still very pale, less over, and soften; then do the deeper parts, where it appears of a blush or pale pink colour, with carmine, and a small quantity of gamboge, taking the tint very pale; then do a general tint of the same, to the lower part of each petal, but so pale that it just colours the paper. The centre petals of all double roses are brighter and deeper in the colour than those of the circumference; from this it will appear necessary, therefore, to repeat the tint of carmine and gamboge to the middle of the flower, and soften towards the edge. To prevent leaving a round mark at the edge of the shade, do the petals separately. Finish with a small quantity of Indian ink, mixed with the pink-saucer, carmine, and gamboge *. For the first, or ground shades, of pure white

* In using the Indian ink, particularly when mixed with other colours, it ought to be taken very pale. If the plant is very delicate, it is better to keep the tint rather pale than run the risk of getting it too deep; in the one case we can repeat the shade, in the other we cannot take it off without destroying the surface of the paper.—This is a rule which must be strictly attended to in flower-drawing.

flowers, or those of a bluish tint, use Indian ink, very pale, or Indian ink lightly tinged with prussian blue, and soften; repeat this more than once, if necessary, diminishing the breadth of the shade every time, and soften. Finish with ink, mixed with a little gamboge, in touches, without softening, if possible; after which it may be necessary to come over the whole corolla with pure water; this softens down the shades. If the points of any of the petals are greenish, as in Snow-drop, &c. do them with prussian blue and gamboge, and soften towards the centre of the flower; finish with sap-green, in fine touches. If the buds are of a greenish-yellow, or yellow hue, do them with gamboge, light red, and a little prussian blue mixed; with this tint shade the deepest places, and soften. For white plants of a yellow hue, do the first shades with Indian ink and gamboge mixed; repeat the shades with the same tint, making the shade less broad, and soften every time; after which, give the corolla a general tint of gamboge, very pale. If the flower is much upon the yellow, repeat this tint; finish with ink and gamboge, without softening. If the plant inclines more to the yellow, as Polyanthus Narcissus, Aaron's Rod, white Broom, &c.; finish with a mixture of Indian ink, gamboge, and a small quantity of prussian blue and light red. If any of the shades appear hard, by coming all over the corolla with water, or when the flower is of a yellowish hue, with the least quantity of gamboge mixed with the water, it will blend and soften them. This may be repeated several times, allowing each shade to dry before doing it again. When the petals are clear and shining, it may be necessary to go all over the corolla with a little gum-water. The pupil may begin with the following flowers, viz. wild white Campanula and wild white Heath or common Heather; these plants are both varieties, the first of the common Blue Bell, the second of

the common Purple Heather. To which may be added, single Narcissus, Vinca, Hepatica, summer and winter Snow-drop, &c.

Single Garden Pink*.

Directions for Shading and Colouring it.

The outline of this plant, (Dianthus Caryophyllus of *Linn.*) ought to be particularly delicate, and the partial shades of the corolla must be done at first very pale also, for which take Indian ink, and soften, see Fig. XVII.; repeat this to the same places, but rather less over, without softening, (see the two undermost petals in the same figure;) then do the same places with a paler tint of ink, mixed with a small quantity of lake and prussian blue. There is a bright reddish-purple spot in the center of the upper disk, or surface, of each of the petals, part of which may be seen between the divisions of the petals. These spots faintly shine through the petals, and give them a very pale purplish cast upon their under disks. This must be done with a very faint reddish-purple hue, formed by mixing carmine and prussian blue. Soften this shade with great care, and endeavour, if possible, to make it look transparent; finish the partial shades with Indian ink, mixed with a small quantity of blue and lake, in fine touches, without softening, (see Fig. XVIII.) For the deep reddish-purple places between the petals, use lake for the first shade, then take lake and blue, mixed with a little

* This plant, though it has reddish-purple spots on the upper sides of the petals, is better adapted for the learner than the pure white pink, as the last requires the style and touch of a master to keep the shades delicate, and raise it from the paper at the same time.

gum-water; then do the nicks round the outer parts of the petals with a pale mixture of ink and umber, to which add a small quantity of gamboge; and for that part of the corolla where the petals enter the calyx, take a very pale tint of gamboge, tinged with prussian blue; then give the corolla a coat of gum-water all over. For the partial shades of the calyx, leaf, and stem, use Indian ink, and soften, taking care to diminish the breadth of the shade every time; after which, do the brown part of the calyx with umber, and soften, (see Fig. XVII.); then all over the calyx with a pale tint of gamboge and blue, see the bud in Fig. XVII.; after which do a deeper tint of green to the dark side of the calyx, as is seen in Fig. XVIII. and finish the deepest green parts of the calyx with gamboge, blue, and umber; next, do a tint to the brown, on the calyx, with umber and a little lake, and soften. Finish these places with a deeper tint of these colours, mixed with a very little Indian ink. For the stems, use a very blue green, made of gamboge and blue, and go all over them, (see the stem of the bud in Fig. XVII.); then do them on one side with a deep tint of the same colours, mixed with a small quantity of umber. There are some brown places upon the stems which must be done with lake, burnt umber, and prussian blue, but very little of the last colour in proportion to the others. Do the joints, or that place which connects the leaves to the stem, with gamboge, very pale, then go over the leaves with sap-green; finish them with a tint of gamboge and prussian blue, pretty deep; do it in fine touches, without softening, less over every time. For the very last shade add a little umber to the gamboge and blue, and for their points take a little umber; do calyx, leaves, and stem, over with gum-water.

CHAP. X.

OF GREEN LEAVES.

I HAVE observed that the light parts of all green leaves are more upon the yellow than the deep places, therefore, in leaves where the green is light and transparent, it will be necessary to make two tints, a yellow and a bluish-green. To preserve the clearness of these colours, use two pencils on the same stick; in one take the yellow green, in the other the bluish-green; do the light parts with the yellow-green tint, and before it dries, do the deeper shades with the bluish-green tint, which, if rightly done, these two lints blend into each other so completely, that there is no perceptible mark left. This method is only to be followed when the leaves are very pale or clear in the colour. If the leaves are deep, the process is different; if a pale green leaf, that had blue-green and yellow-green shades in it was to be done all over with yellow-green, it would destroy the clearness of the blue tint; if done all over with blue-green, this would take off the brightness of the yellow tint. To keep the colours separate is the reason why two tints are used, as described above.

After having given the leaf a coat of the yellow and bluish-green tints, mix them together and do the deepest parts of the

leaf, and soften; and for the finishing, add a little burnt umber to the gamboge and prussian blue. If the edges are nicked, as the rose leaf, do a little on the dark side of each nick with the same tint. If the veins are deeper than the leaf, do them in fine lines with the same mixture. This method of doing the general tint before the partial shades, will be found to give more transparency and clearness to the green than the common method of doing the partial shades, first with Indian ink and then the general tint; but this last must be followed in all leaves where the green is dark, dull, or olive-coloured. To make my meaning as clear as possible, I will give examples of each method, which will enable the pupil to paint any green leaf, whether attached to a flower or separate, as Ivy, variegated Holly, &c. these leaves being sometimes drawn near plants whose stems are destitute of green leaves, when grouping a few flowers together.

For leaves that are of a rich, clear, and pale green, make up two tints, a yellow and blue-green; use two pencils on the same stick. Take a little of the yellow in one brush, and a little of the bluish-green in the other; begin with the yellow, doing the parts of the leaf with it where the lights fall: join the bluish-green immediately before the yellow-green dries, or a mark will be left at the junction. Be careful to proportion the quantity of colour to the size of the leaf; for if too much colour be taken in the brushes, there will appear, when the colours are dry, a hard circumscribed mark at the edge of the leaf. Observe also the proportion of light and shade in the leaf, and manage the tints accordingly; that is, if there is more light than shade in the leaf, take more yellow than blue-green, and if more shade, take more blue than yellow-green. After the general coat of green is done, mix the two colours together, for deep-

ening the partial shades, and soften. Finish with gamboge, prussian blue, and sap-green, to which add a small quantity of lake or burnt umber for the last shades. Sometimes the veins of green leaves appear lighter than the leaf, and sometimes deeper. In the first case, after the general shade of green, and before the partial shades are done, take the tint intended for the partial shades, and do a shade on each side of the place where the veins run, leaving thread-like lines for them, very fine, and tapering towards the edge and point of the leaf. The middle vein ought to be broadest where it meets the stem, and the side veins ought to be broadest where they join the middle vein. Repeat this shade on one side, or both sides, according as the leaf is affected by the light, if necessary. The veins on the under surface of all green leaves are prominent, whereas upon the upper surface, they are seldom elevated, being in general perfectly flat with, or a little sunk below the surface of the leaf. The reason the veins appear lighter than the leaf upon the upper surface, though nearly on the same plane with the disk, proceeds from the transparency and clearness of the vegetable fluid running through them; but upon the under surface, it proceeds from their being elevated above the disk itself, and consequently they meet the light sooner than the disk of the leaf; being higher than the leaf, they will, of course, have a shadow, and one side will be light and the other dark. I am now speaking of the under disks of leaves that spread horizontally, for of those that grow perpendicular, (as the lily tribe), the character is different; in leaving out the veins in the under disk, the same process is observed as in the upper surface, only, in finishing the veins in the under surface, draw a pretty deep line along the vein, on that side opposite to the light; for this purpose, add a little umber to the gamboge and blue. Plants whose green leaves may be done in this way: yellow

Crowfoot, white Lilac, white Convolvulus, pink Convolvulus, and Laburnum, and the green leaves of all plants whose leaves are similar in colour to these flowers. For the green leaves of Heath, and all plants whose leaves are small and narrow like the Heath, use blue and gamboge, and do them all over; if deep, add a little umber, and shade on one side. Do the points, which ought to be very sharp, with more umber and a little lake, mixed with the blue and yellow.

Method of Shading and Colouring the Green Leaves of Ivy, and Leaves similar to them.

The green leaves of Ivy, Holly, Lauristinus, Hydrangia, gilder Rose, &c. having their principal veins, and all their small ramifications, strongly marked, it will be proper for the pupil, in outlining them, to take great care that they be clean and clearly defined. After this is done, begin the shades with Indian ink, and soften, first on each side of the principal veins, leaving the veins out white paper. This must be repeated several times; then, with the same tint, do all the partial shades and soften, that is, those parts of the leaf affected by shade, whether produced by a natural bend, depression, or fold of the leaf itself, or the shadow of some other object falling upon it. Observe, the light veins must partake of these shades as well as the rest of the leaf affected by them; for, were the veins left out when doing the partial shades, they would be much too light, and therefore out of harmony, and would not follow the direction of the hollow or bend in the leaf. To make them turn with the leaf, they must be shaded also, after having done, on each side of the veins, several times, and shaded the partial deep places,

not forgetting the veins that are affected by the shades: make a tint of gamboge and prussian blue, according to the tinge of the leaf, and do over all the parts already done with the Indian ink, and soften. Repeat this tint less over, and soften; then go all over the leaf, except the veins, with a tint of green, matched as near as possible to the lightest parts of the leaf. Try the mixture on a piece of paper before laying it on, then make up a pale tint the colour of the veins, and do them over. After which do the partial shades with gamboge and blue, pretty thick; or, gamboge, blue, and a little burnt umber or lake mixed together, according to the colour or shade of the leaf. Repeat this till deep enough, and wherever the shade has graduation, do less over every time. If there is yellowish-brown or reddish places on the leaf, as on some kinds of Ivy, &c. do these places with gamboge, umber, and lake.

There are some leaves that have a kind of orange-coloured spots upon them, not natural to the leaves; do these with orpiment. Finish the veins on one side, and nicks of the leaves, with a mixture of gamboge, umber, and blue. The light places of the variegated holly and geranium leaves ought to be done with a pale tint of gamboge, mixed with a very little light red and blue, the partial parts being first done with a little ink, and softened off; but in doing the green parts, follow the process described for Ivy leaves. The green leaves of the Fuchsia are done in the same manner as the Ivy, leaving out the veins white till near the finishing; then do the vein over with lake two or three times, and finish with a deeper tint of lake, with a little blue in it. For leaves that are very glossy, as Ivy, Holly, Lauristinus, Myrtle, Rhododendron, &c. give them a coat of gum-water all over, more than once, if necessary, letting each coat dry before repeating it.

Of the Green Leaves of Roses.

The first, or partial shades, are to be done with Indian ink, or, if the green is pretty clear, ink and a little yellow and blue added to it; repeat the shades two or three times over, and soften. If it be found necessary to leave out any of the veins, which takes place when the leaf appears transparent, proceed in the same manner as in doing the leaves of ivy. In general, the veins of rose leaves are done deeper than the surface of the leaf. After having done the shades, make a tint of gamboge and prussian blue, of a yellowish or bluish green hue, according to the colour of the leaf, and go over the ink shades with it, and soften. Then, if the leaf is of a clear green, make up two tints, a blue and yellow-green, and go all over, doing the light places with the yellow, and join the blue tint before the yellow colour is dry. If the leaf is not so clear in the green as to need the two tints, make up a tint of gamboge and prussian blue as near to the lightest part of the leaf as possible, and go all over it. In either case, go over the partial shades with a deeper tint of gamboge and blue, then with gamboge, blue, and a little burnt umber, repeating this, shade after shade, until deep enough, and do less over every time. Finish the veins with a little umber or lake, mixed with the prussian blue and gamboge, doing also, with this tint, the nicks at the edges. There is a kind of moss adhering to the edges of moss-rose leaves, but this must be done with lake and umber, in fine dotted touches, with a small-pointed pencil. For decayed leaves of a yellowish hue, use gamboge, or gamboge mixed with a little lake and umber; if necessary, add the least quantity of blue. For those of a brown tinge, take lake and umber,

or umber, lake, and blue. Plants whose leaves may be done in the same manner as rose leaves, are Geranium, Veronica, Vinca, Honeysuckle, African Marigold, Hybiscus Rosa, Kalmia, Spindle-tree, Convolvulus, Polyanthus, Violet, Indian Cress, Barberries, Apple, Cherry, Peach, Almond, Mezereon, &c.

Of the Shading and Colouring of the Green Leaves of Plants of the Lily genus.

The first shades are to be done either with Indian ink or Indian ink and a little blue and yellow mixed together; with one of these tints begin to shade the leaf down the middle and on the deep side, and then soften. Repeat this, still very pale, making the shade less broad, and soften; then do over these shades with a tint of gamboge and prussian blue *, and soften; then go all over with a tint as near as it can be made to the palest light parts of the leaf, which may either be a blue, yellow, or olive-green, according to the colour of the leaf. In the first case, let the prussian blue predominate, in the second, put more gamboge than blue in the tint, and, in the third, add a little lake or umber to the gamboge and blue, to make an olive green †; begin at the apex, and do to the base of the leaf, then repeat to the partial shades, with a deeper tint of the same colours. Repeat this till deep enough, doing less over every time; avoid

* Sap-green may be used occasionally with other colours, but never do green leaves with this colour alone.

† A little orpiment, or king's yellow, mixed with gamboge and prussian blue, will be found very useful in doing leaves that have a dull, deep, and solid appearance; and a little lake or umber added to these colours, make a fine dull olive-green.

When the leaves are small and narrow, there are no perceptible veins, as in Campanula, Pink, Fennel-flower, Hemimeris Linefolia, Larkspur, Flos Adonis, &c. The method of doing these will be found at the end of directions for doing Heath.

softening when near the finishing. Finish the veins with the same colours, unless they happen to be of a different hue from the leaf itself, As there are some plants whose green leaves are spotted, such as the Orchis, do these marks with Indian ink, and soften; and, after having given the leaf the general shade of green, do the spots over with a brownish olive-green, and soften: repeat this tint till deep enough. Plants, whose green leaves may be done in the same manner as the leaves of Lilies, are Hyacinth, Polyanthus Narcissus, Lily of the Valley, Orchis, Fritillory, Tulip, Grape Hyacinth, Snowdrop, Crocus, Corn Blue-bottle, Iris, Gladiolus, Jonquil, Lady's Slipper, &c.

GENERAL REMARKS ON THE SHADING AND GROUPING OF FLOWERS.

THERE are scarcely any rules that can be given for the raising of plants, or parts of plants, from each other. The only thing I can recommend in this case is, to take a flower and examine minutely how the lights and shades fall. However, the learner may find the two following hints of use: If a leaf, whether of the corolla or green, happens to touch and lie upon another leaf, the undermost should be the deepest, as the shade of the nearest falls upon it; but if they do not touch, and there be as much space between them as admits a light, then the uppermost will be the deepest.

In copying a plant from nature, place it near the window, if there are more than one in the room; for if there are several, the learner will be much at a loss how to shade it, the flower being affected by lights from the different windows. There are

some plants that have a great many leaves and buds adhering to the stem or root; to draw these flowers, as pulled in the field or garden, with all their leaves, would not only be extremely difficult, but might give the plant a heavy and confused appearance. To avoid this, I would recommend the removing a few of those leaves, buds, &c. which, if done with taste, will add greatly to the elegance of the flower, as well as making it simpler for the learner to copy. But for the removal of these leaves and buds no rule can be given—learners must be left to their own judgment; much taste, however, may be shewn in choosing a flower to copy, and preparing it for the pencil, as well as in the painting of it. There are some plants that have a great many leaves near the root, viz. Crocus, Polyanthus, Hyacinth, garden Daisy, wild Daisy or Gowan, Lily, wild Violet, Orchis, and many other flowers; some of these leaves might be removed without destroying any of the characteristics of the plant, and, if done with taste, would add both to its beauty and simplicity. There are some plants, particularly large ones and shrubs, where it is impossible to get the root along with the flower; but where the root can be got adhering to the plant, I would recommend to draw it also, for the root, besides being a beautiful object in itself, makes the plant complete. It is sometimes picturesque to see parts of the root soiled with earth, or to represent small clumps of earth upon it, which may be done with Indian ink and burnt umber, using the colours pretty dry, and taking but little in the pencil; this will give it the rough appearance of earth.

I would advise all beginners, and even those who are well advanced, to draw single flowers in preference to groups: for unless the plants are thrown together with seeming carelessness, the colours adapted to each other, and the keeping ma-

naged in a masterly style, they will have but a very common effect; groups are only to be attempted after long practice, and not till the learner is well acquainted with light and shade, and the harmony of colouring; for unless they are done with judgment, a refined taste is hurt with their gaudy appearance. But if the learner wishes to throw a few flowers together, the best way is to take the plants and lay them down on a table, or dispose them carelessly in a glass or jug. If on the former, place a piece of paper below them; if in a glass, hang a sheet of paper behind them, as the ground, in some measure, affects the colours. I would, therefore, advise learners to practise on single flowers, at least till they have acquired a thorough knowledge of light and shade, and some idea of the nature of colours. In general, it may be observed, that in grouping, the palest or white flowers should be placed near the centre, a little towards the light side: those a little deeper in the light side, and the darkest underneath, or in the shadow side.—In grouping, one ought also to study gradation of colour as well as gradation of shade.

METHOD OF PAINTING FLOWERS WITHOUT AN OUTLINE EXPLAINED.

To learners who are more advanced in the art of drawing, I would recommend a method which, from experience, I have found to be the best for giving softness and delicacy to flowers, at least it is very superior to the common method, I mean where a lead outline is used. This, however, must not be attempted till after the eye has acquired great accuracy from long prac-

tice in outlining with the lead pencil. It is certainly more difficult, but the great advantage it has over the common method is a sufficient reason for preferring it. The common manner of beginning a flower is, to do the outline with a lead pencil; this is very apt to leave hard edges between the divisions of the petals, and at the circumference of the corolla of the plant; and this defect can only be rectified, in part, by another, which, though less, is still a defect, viz. rubbing off the lead lines with Indian rubber or loaf-bread; but this rubbing, in some measure, raises the surface of the paper, and though it cannot be avoided by beginners, it certainly tends to destroy the smooth texture of the paper, as the places thus rubbed cannot be supposed to receive the colour as soft and smooth as if the paper never had been rubbed. In doing the first shades of any plant, if the colour is carried over the lead lines, particularly if the shade has been more than once repeated, it will be found difficult, if not impossible, to get the lead perfectly out. To remedy this, the present method is recommended: it is to observe the process already described when painting any flower, whether yellow, orange, red, blue, purple, or white; use no outline, but begin with the proper tint mentioned for doing the first or partial shades of the flower. For instance, if it be a yellow flower, begin at once, without any outline, to throw in the partial shades, with a mixture of gamboge, light red, and prussian blue, doing, at the same time, the general figure of the plant, and soften: afterwards proceed according to the directions already laid down for colouring the potentilla or wild tansy. In the same manner proceed in doing any other coloured flower, beginning and finishing with the proper tints and colours belonging to the plant. Some masters do the lead outline over with the proper colour of the flower, and then rub off the

lead outline. This I think a much worse method than the common, as it gives more stiffness, and leaves a harder edge than the lead outline does. In the method recommended here, it is not merely to make a line like a lead outline, round the edge of the petal, or outer edges of the flower-head, green-leaves, or stem of the plant, it is to begin at the light side of the object, and do a fine faint soft line, and on the dark side, where the shade falls, do it broad at once, as far as the palest or first shade extends, and soften towards the light side, keeping as near as possible to the shape of the part. This is doing both the outline and partial shade of the object at the same time; and no regular or hard outline will be seen. It will have a much softer appearance than if the shade had been done upon a lead outline, although the lead had been entirely rubbed off; and it possesses this advantage, that all rubbing is prevented;—neither will it have any hard edge, and consequently the shading, colouring, &c. of the flower will be smoother and more delicate. Learners should begin with small flowers, as it is easier to form and proportion the parts of small plants than of large ones. Mountain-Pink, Mouse Ear Scorpion-Grass, Veronica, wild Red Geranium, common Blue-bell, Eye-bright, Borrage, and Perennial Flax, are good flowers to begin with.

Every person who draws flowers ought to know the proper names of the most conspicuous parts of them; I shall, therefore, conclude with an explanation of a few terms used by botanists to express these, particularly, as some of them are misnamed: such as the Antheræ, which are frequently called Seeds, &c. It would be foreign to the purpose of this work to enter

into a minute explanation of these terms, or the parts from which they have their origin; such as, the calyx is said to be a prolongation of the cortex, or outer-bark; the corolla, or flower-head, said to be an expansion of the liber, or inner-bark, &c.—This, properly, belongs to a treatise on botany; I only mean to give here a few of the terms applied by botanists to the principal parts of the fructification, that those who paint flowers may be acquainted with the proper name of the parts of plants they copy.

A

LIST

OF

A FEW OF THE TERMS APPLIED BY BOTANISTS

TO

SOME OF THE MOST CONSPICUOUS PARTS OF PLANTS.

Fructification, a term comprehending both the flower and fruit of plants.

Calyx, or empalement, that part commonly called husk, which incloses the flower while in the state of a gem or bud.

Petal, a flower-leaf.

Corolla, or flower-head, a term meaning the whole of the petals, or flower-leaves, adhering to one head: It receives different terms, according to the number of its petals, or flower-leaves.

Corolla Monopetala, or monopetalous corolla, one flower-leaf or petal, as Campanula, Convolvulus, Snapdragon, Arum, Foxglove, Veronica, &c.

Depetalous, two flower-leaves, as Enchanter's Night-Shade.

Tripetalous, three flower-leaves, as Arrow-head.

Tetrapetalous, four flower-leaves, sometimes called cruciform, as Single Stock July-flower.

Pentapetalous, having five petals, or flower-leaves, as Geranium.

Hexapetalous, having six flower-leaves, as Orange-Lily.

Polypetalous, having many flower-leaves, or petals, as in Water-Lily. Though double flowers have a great number of petals, they do not come under this denomination, botanists looking upon them as monsters, because they bear no fruit, or at least it never comes to perfection.

Corolla Papilionacea; these flowers are called papilionaceous, whose corollas represent something of the figure of a butterfly with its wings displayed: the pea is a corolla of this kind.

To illustrate some other parts of the fructification by a well-known flower—suppose a tulip. Within the corolla of this plant, which is hexapetalous, will be seen seven parts. The centre one, called Pistillum, or pointal, is composed of three parts, viz. the top or crown, called Stygma; the middle of it the Style; and the bottom, the Germen, or Seed-pod, where the seeds are lodged. The other six parts are named the Stamina, or Cheves; and each stamen is composed of three parts, viz. the top, called the Anthera; the stem, called Filamenta; and the dust on the anthera, called Polen.

Pericarpium, the vessel which contains the seeds. When the germen, or base of the pistillum, is grown to maturity, it is called Pericarpium, Capsula, or Capsule.

Receptacle, the base of the fructification.

Bractea, floral leaves, attending on the flower-head, but different from the leaves of the corolla, calyx, and common green leaves of plants. They are generally situated on the pedunculi or flower-stalks, and frequently so near to the flower-head as to be sometimes mistaken for part of the calyx, at least till the fruit is ripe; after that the calyx falls off, or withers, while the bracteæ persist and continue like the other green leaves. They are to be found in Lavender, Fennel-flower, or Devil in a Bush, Hepatica, Christmas Rose, and Crown Imperial. The green leaves growing above the flowers of this plant are bractea.

Perianthium, the most common kind of calyx.—The calyx of the Sweet-Pea is a Perianthium.

Involucrum, the calyx of umbelliferous plants, as Coriander.

Spatha, a sheath, the calyx of plants of the lily species, &c.

Gluma, the calyx of grasses.

Phyllus, a leaf; is used with respect to the calyx as petalous is to the corolla: So, when botanists wish to express the number of the leaves of the calyx, they say, Monophyllous, Diphyllous, Triphyllous, &c. that is, composed of one, two, three leaves.

Nectarium, that part which secretes the juice bees and other insects extract from flowers, commonly called honey.

Floret, a little flower-head, one of the flosculi which compose the corolla of a compound flower.

Complete Flowers are either Simple or Aggregate:

Flowers are called *simple* when that part of the fructification called calyx belongs to one flower-head, as in the Rose, Poppy, Pea, and Hollyhock.

An *aggregate* flower is composed of many flosculi, or little flowers, united together, either by the calyx or receptacle, which is common to them all, as Scabius, &c. The flosculi of an aggregate flower, properly so called, have foot-stalks which elevate them a little above the involucrum, or common calyx, that distinguish it from the compound aggregate flower, the florets of which have no pedunculi or foot-stalks, as Daisy, Sunflower, Aster, &c.

An *umbellate* flower is an aggregate one, composed of a number of florets proceeding from the same point. The flosculi generally spread horizontally, and form an even surface, the centre foot-stalks being shorter than those at the edge, as Hemlock, Coriander, Anise, &c.

Umbelliferous plants are either simple or compound; a simple umbel is, when the receptacle is but once divided into foot-stalks: a compound umbel is, when the foot-stalks are subdivided into umbellula or partial umbels.

Flowers are said to be *luxuriant* when the corolla or calyx are so much augmented as to choke or exclude other essential parts of the fructification.

Caulis, a stem, or universal stalk, which supports both the flower-head and green-leaves.

Scapus, a stem springing from the root, and raising the flower-head, but not the green leaves.

Peduncule, a little stem, the foot-stalk of a flower or floret, when there are more than one upon the same stem, as in the Lily of the Valley, Mortagon, Heath, Gelder Rose, Hydrangia, Hollyhock, Lilac, Laburnum, &c.

Petiole, the foot-stalk of a green leaf.

Disk, the face or surface of a green leaf, whether upper or under. Disk is also applied to the middle part of the corolla of a compound flower, in contradistinction to the edge, which is called radius.

Cirrhus, *Tendril*, or *Clasper*, a thread-like stem, growing in a spiral form, which lays hold of any thing near it, and clasps round it, as in Vine, Passion-flower, Pea, and white and red Convolvulus.

Gemma or *Gem*, a flower bud.

Cortex, the outer bark of vegetables.

Liber, the inner rind or bark of plants.

Plants are divided into three Divisions, viz. Herbs, Shrubs, and Trees.

A plant is said to be *herbaceous*, when the stem dies, or withers down to the root every year.

Shrubs, little trees having woody stems which come up without buds; they do not die like herbs, though most of their leaves fall off once a-year. However, there are some whose leaves remain years, known by the name of evergreens.

Trees, whose stems or trunks come up with buds, whereas the stems of shrubs generally rise without buds; but this distinction between a tree and a shrub appears to be only a vulgar one, for many large trees, particularly of the palm kind, shoot up their stems without buds, consequently ought to be termed shrubs, if we keep to the above distinction.

THE END.

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13721